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TRANSCRIPTIONS
OF CLASSICS
FOR HARP
BY
CARLOS SALZEDO

➤ BACH, JOHANN SEBASTIAN	
<i>Bourrée, from the Partita I.</i>50
CORELLI, ARCANGELO	
<i>Giga</i>50
COUPERIN, FRANÇOIS	
<i>Sarabande, from the "Quatrième Concert Royal"</i>60
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<i>Chaconne</i>60
GLUCK, C. W. von	
<i>Gavotte from "Armide"</i>50
MENDELSSOHN, FELIX	
<i>Spring Song</i>50
<i>Sweet Remembrance (First song without words, op. 19, No. 1)</i>60
PESCETTI, G. B.	
<i>Sonata in C minor</i>90
RAMEAU, JEAN-PHILIPPE	
<i>Gavotte, from "Le Temple de la Gloire"</i>50
<i>Rigaudon</i>60
<i>Tambourin</i>50

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HARP SALON
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NEW YORK 19, N. Y.

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NOTE

Explanations of the new signs used in this piece can be found in "Modern Study of the Harp," by Carlos Salzedo (*Edition 1746*), and in "Method for the Harp," by Lucile Lawrence and Carlos Salzedo (*Schirmer's Scholastic Series, No. 209*).

L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe," de Carlos Salzedo (*Edition 1746*), et dans la Méthode pour la Harpe," de Lucile Lawrence et Carlos Salzedo. (*Schirmer's Scholastic Series, No. 209*).

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From the Partita I

1685 ~ 1750

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First system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking. Fingering numbers are present above many notes. Chord symbols $D\flat$ and $C\flat$ are written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Chord symbols $D\flat$, $C\flat$, $E\flat$, $G\flat$, and $D\flat$ are written below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a *cresc.* dynamic marking. Chord symbols $E\flat$, $G\flat$, $A\flat$, $D\flat$, $G\flat$, $E\flat$, $A\flat$, and $D\flat$ are written below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Chord symbols $G\flat$, $E\flat$, and $D\flat$ are written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Chord symbols $A\flat$, $A\flat$, and $G\flat$ are written below the bass staff. The system ends with a double bar line and the marking *L.V.*

The musical score consists of five systems of staves. The first system shows intricate fingerings and a dynamic of *f*. The second system includes a *cresc. molto* marking and a dynamic of *f*. The third system features a *p* dynamic and a *marcato* articulation. The fourth system includes a *molto* marking and dynamics of *ff* and *sf*. The fifth system concludes with a *pesante* marking and a dynamic of *ff*, followed by a repeat sign and a *a tempo* marking.

Chord labels and pedal markings are present throughout the score:

- System 1: Fb
- System 2: Ab , Fb , Ab , Gb , Ab
- System 3: Ab , Cb , Ab , Db
- System 4: Gb , Eb , Ab , Eb , Gb , $F\#$ (1)
- System 5: Ab

(1) Jouez seulement le Sol b ; la pédale Fa $\#$ n'est employée que comme renforcement du Sol b .

Play only the Gb ; the $F\#$ pedal is used but to reinforce the Gb .



STUDY MATERIAL *for the* HARP

METHOD for the HARP

In collaboration with
LUCILE LAWRENCE

Price, \$3.50

THIS work contains fundamental exercises with illustrations and technical explanations, serving as an introduction and complement to Carlos Salzedo's "Modern Study of the Harp." In addition, this method contains fifteen Preludes for beginners, each of which has been purposely written in a different key in order that the beginner may become familiar with the manner of key formation on the harp.

In these Preludes, the pedals have been used extensively to avoid harmonic monotony as well as to give beginners the opportunity of becoming acquainted at once with the use of the pedals.

The HARPIST'S DAILY DOZEN

Price, \$1.50

THE Harpist's Daily Dozen" can be used by all harpists with the exception of beginners. Its aim is to allow busy or touring harpists to keep up their technique with the minimum effort.

As in the "Method for the Harp" and the "Modern Study of the Harp," both hands are developed to the same degree of efficiency, and the text appears in English and French.

Technical explanations in the introduction will assist the artist in obtaining full value in a limited practise period.

MODERN STUDY of the HARP

Price, 3.50

THESE Studies are not addressed solely to harpists, but to all who are interested in every musical manifestation. Composers and conductors alike will find in them information which will confirm their intuitions or solve their doubts, both with respect to the notation and the innumerable resources of the harp of to-day.

Novices as well as virtuosi can profit by these Studies.

Technically, they will develop (in the same degree for both hands) a logical knowledge of fingering and of the various tone-effects.

THE ART of MODULATING

In collaboration with
LUCILE LAWRENCE

Price, 3.50

THIS book, primarily intended for harpists, is also adaptable to the needs of organists and pianists. It contains practical modulating formulas, examples of modulations, extensions, cadenzas, and a complete illustration of harmonic fluxes (formerly called "glissandi"). Because this treatise was prepared mainly for the use of instrumentalists with but a slight knowledge of harmony, ninth chords, suspensions, and other elaborate harmonic devices have not been used in the modulating formulas.

In addition, the work contains ten fragments of dances and five easy characteristic pieces for the harp.

The text appears in English and French.

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